

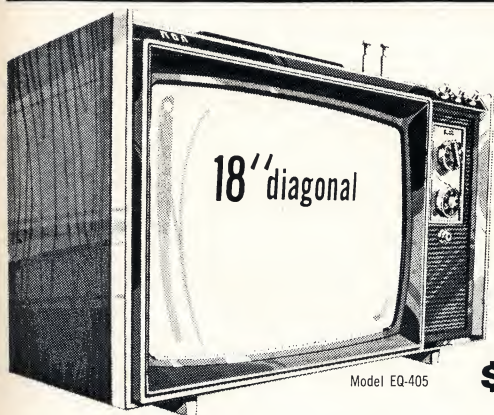
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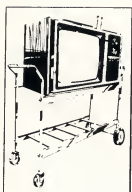
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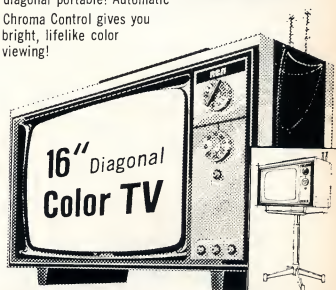
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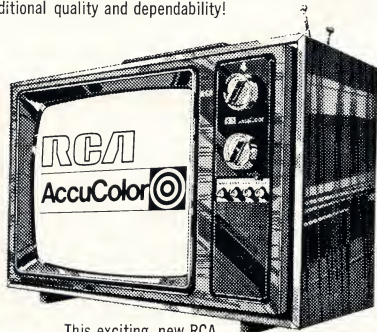
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JUNE 1972 VOLUME 7 NO. 2

ON THE COVER

Ruby Keeler star of the New York cast of "No, No, Nanette" created the part Hollywood's June Allyson plays in the L.A. production at the Ahmanson Theatre.

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Take it from the top

News notes on the Hollywood scene

by Zelda Cini

There goes Oscar — his way

Maybe you don't remember, but Bing Crosby originated in the state of Washington, was graduated from Gonzaga University in Spokane, and won the Academy's Oscar in Hollywood, Cal., in 1944 for playing a priest in "Going My Way," all of which is history. But, what you may not have realized is that Gonzaga U. has a Crosby library on its campus. And the library has display cases containing all kinds of Crosby memorabilia, including Crosby's 1944 Oscar.

However, late in April of this year, the Oscar was stolen.

Temporarily replaced by a 3-inch Mickey Mouse statuette, Oscar suddenly reappeared in his original shrine-like resting place, a scant week later.

The motive for that was obviously not money. The gold-plated Oscar was evaluated at a mere \$75, according to police. The culprit was not apprehended.

Possibly, having checked out the value of Oscar, he preferred his original Mickey Mouse. He took it back, for sentimental reasons, no doubt.

Another kind of award

Now it's Lunt and Fontanne who will get an extraordinary award, another "first," this one from the American National Theatre and Academy at its Assembly of Performing Arts convention June 9-14 on the UCLA campus in Westwood, Calif.

It's called the "National Artist Award" for "unqualified magnificence in theater" and will be presented at a special all-star show and tribute dinner at the Beverly Hilton Hotel. Jack Valenti will chair the event; Jack Benny will be among the stars and Ezra Stone will produce the show.

Could this be the same Ezra Stone whose gravel-voiced "Coming, mother...." was as much a part of radio history as Jack Benny's 39th birthday?

Oddball casting call

No question about it, Hollywood still ranks high — and reaches high, when it comes to film-making, at least. Now it's "Jesus Christ Superstar," which is casting in L.A. for shooting in Israel August 7, under direction of Norman Jewison, the man responsible for guiding the brilliant performances in "Fiddler on the Roof."

That in itself is not exactly earthshaking news, but what did come as something of a shock was a recent casting call for (and we quote) "bass singers for Caiaphus, male and female dancers under 25 who can also sing, actors under 26 for King Herod and — (get this) — tenors under 25 who can sing and perform roles of Jesus and Judas!"

Somehow, we just never thought of those two as being interchangeable! A weakness on our part, obviously.

Japanese Cleopatra — Rated X?

Couldn't resist reacting to a last-month's review of the Japanese-made animated version of



STARS IN BLACULA — Vonetta McGee, currently starring in American International's "Blacula," is perhaps the busiest Negro actress in Hollywood, as she is also starring in simultaneously, MGM's "Melinda" and United Artists' "Black Gold." All three producers are cooperating to make Miss McGee's triple-play achievement possible, through special shooting schedules.

"Cleopatra, Queen of Sex" — with English subtitles, rated X, and released in the U.S. by Xanadu Productions. That in itself should have been enough. But it was the review in Hollywood Variety which delighted even more. In an absolutely straight manner, the writer gave it his best, spelling out the basic storyline as "simplified... similar to previous versions of 'Cleopatra' packaged by Paramount and 20th Fox. But," he (or she) continued, "the style is that of the low-budget Italo spectacle, with emphasis on vulgar low comedy, tattle scenes flashily edited for... action, blood and gore... lecherous Caesar... babbling Antony, flaming gay Octavius Caesar, effeminately whining... sex activity and innuendo..."

Truth of the matter is, from the review it would appear that this film had almost all the ingredients presently being touted as devoutly-to-be-wishes for a box-office smash! He does add that "the sex scenes are not offensive." Oh, well, everybody's entitled to an occasional mistake. ***

Disney Studios

A Walt Disney Productions photographic team headed by co-producers James Algar and Dick Fahler begins a globe-girdling tour of 23 countries in April to film "Magic Carpet 'Round the World," a new subject for Monsanto Company's Circle-Vision 360 attraction at Walt Disney World in Florida.

Ten cameramen separated into surface and aerial units will film scenes in 35 locations for the "theatre-in-the-round" show, to premiere in January, 1973, on Circle-Vision's 360-degree screen.

Flying on a chartered Lockheed Hercules cargo plane operated by Saturn Airways will be the surface team of Danny McCauley, Robert Barclay, Richard Kelley, James Luske, Joseph Nash, William Record and Marc Robertson.

Andrew Jackson, Michael St. Hilaire and Darryl Davis, the aerial team, will fly a North American Mitchell B-25 bomber with a converted fuselage housing a nine-unit camera that can be lowered completely clear of the aircraft for 360° aerial photography.

Shooting begins in Tokyo on April 8 and is scheduled to finish June 2 in Leningrad. ***

The slick sleuth is back

In London, Clifford Parkes, associate producer for American International on "Cry of the Banshee" and "Murder in the Rue Morgue" is getting set to produce "Raffles" as a TV series out of London.

The first "Raffles" (The Amateur Crackman) started as a novel (in 1905) and became a Hollywood film in 1930, starring the late Ronald Colman. Ten years later, David Niven played the character for Sam Goldwyn. Parkes, however, is still looking for a star to play this suave English cricket player who turns thief and robs society houses on social weekends.***

Comment on the state of the industry

Time was when even college kids who knew the right people could get a few days work as movie extras, just for the asking. Now, according to Norman Stevens, president of the ScreenExtras Guild, the union reports a total membership of 2625 in L.A. 500 have dropped out within the year. Of the remaining membership, only a few are working in pictures, even for TV.

What used to be considered a 12-months-a-year job for extras who hustled has now become a seven months a year market, and only for the lucky ones.

Stevens candidly attacks the

networks for stimulating the rerun trend and Hollywood itself for encouraging runaway production. He argues that TV advertisers are paying good money to get product-messages across to viewers. But the rerun cycle is alienating TV audiences — and hurting performers and technicians. In time, sponsors will wake up to the fact that they are paying very high costs-per-thousand-viewers to reach diminishing audiences.

Ironically, Stevens announced plans to organize SEG chapters in Colorado, Arizona, Florida and New Mexico, where "runaway production" is having a field day.

Anybody checked out production costs in Oklahoma lately? ***

Letters

Novak story great!

Studio Magazine:

Your magazine, with the Novak interview, was tops in my books.

Note: Why, as I started the first fan club in the world and my many letters from the stars and the picture of Jane Novak she sent me years ago and my mail from William S. Hart, he mentioned her name. Really this was great.

If sometime you can use a story on myself, as I started the first movie star
Turn to Page 10

HONOR JONATHAN — Pacific Pioneer Broadcasters honored Jonathan Winters, right, for his outstanding contribution to television at a luncheon in Sportsmen's Lodge. Congratulating Jonathan, a Toluca Lake resident, are from left Earl Ebi, president of PPB, Northridge's Pat Buttram and Jay Stewart. paul bailey photo



HONORED GUEST — Maestro Dimitri Tiomkin was honored at a candlelight dinner party by members of the International Folk Art Foundation for his production of motion picture "Tchaikovsky." Congratulating Mr. Tiomkin are Elaine Blythe of North Hollywood, left, and Mrs. Theodore Bulczak, director of the International Folk Art Foundation, also of North Hollywood.

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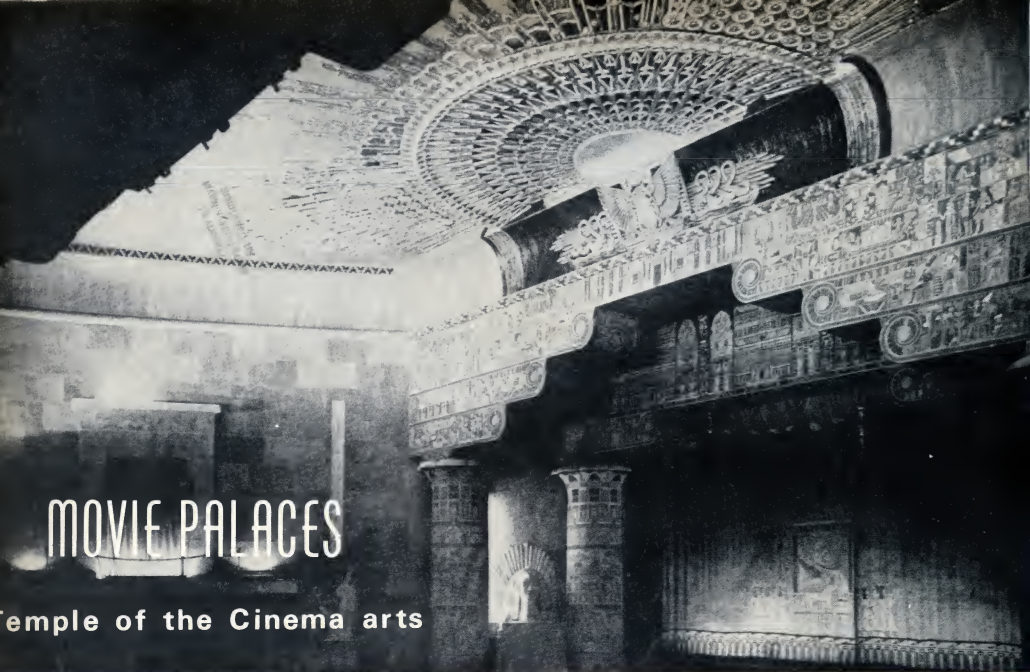
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MOVIE PALACES

Temple of the Cinema arts

WILD CROWDS — Opening night of a movie, especially those with a popular cast, were welcomed by throngs of excited spectators who hoped to get a glimpse of their favorite celebrity. Courtesy MGM Research Library.



By Frank Taylor

In the 70 odd years since the motion picture theatre first appeared on the American scene, it has run the gamut of store fronts to baroque palaces that boggled the imagination, to intimate little theatres. While it is still fun to go to the movies – the trip isn't what it used to be.

It is hard for most of today's generation to remember a night at the movies – the way it used to be, with throngs of people waiting to get into the deep plush seats, held back by purple velvet ropes and petite livered usherettes, while the music of Jessie Crawford or Gaylord Carter swelled through the baronial chambers of the theatre.

Then customers left the real world, one in which they found themselves struggling for survival probably, and entered a realm of grandeur seldom approached before or since. Now after buying a ticket, the average movie fan is hustled into a tiny lobby, where his ticket is snatched away by the high school kid selling popcorn behind the counter.

He will probably be left to his devices in finding a seat in the new mini theatre, and will probably trod on the toes of a dozen people before he eventually finds an unoccupied spot in the cramped rows of functional chair-like seats.

The film flashed on the screen is likely as not to be a semi-nude production, filled with much profane language and double meaning jokes. Somehow, the movies instead of progressing with the 20th Century, have slid backwards, almost to the time the early nickleodeon operators converted empty stores into theatres with the simple addition of a few bench seats.

One of the monuments to the past, the architectural nightmare if you will, of William Fox, the now departed, San Francisco Fox Theatre. This monument of plaster and gilt contained seating for 5,200 persons. Oh, it was brazen and in the opinion of some, vulgar, its detractors have called it a steel cage, but it was a building few who entered its walls seldom forgot.

There was a glamorous entrance, a cavernous and overwhelming area to wait for seats, and the auditorium bristled with a scale of dimensions and Hollywood-like grandeur.

Called "Movie Palace Modern" the San Francisco Fox (knocked down to



Granada Theatre, Inglewood, Calif., Market St., 1930.

EARLY EXAMPLE – The earliest theatres were little more than store fronts, but by the 1920's the importance of a movie theatre had increased to the point even small theatres such as this one had taken on the air of a fairly prosperous business. Courtesy MGM Research Library.

GRAUMAN'S OTHER CHINESE –

Showman Sid Grauman is internationally known for his Chinese Theatre on Hollywood Blvd., but few remember his magnificent palace downtown, the Million Dollar Theatre.

TOWERING STRUCTURE –

One of the largest theatre buildings in California, the Million Dollar Theatre is rich with ornamentation and lavish use of artistic imagination.





make way for a parking structure), the Fox-Wilshire, Los Angeles, and the Pantages Theatre, Hollywood were all of the same mold. One of the creators of this period, Anthony B. Heinsbergen ruled with tons of plaster and imagination. In fact, he is responsible for more than 747 theatres that stretch from Alaska to Mexico City.

Heinsbergen was probably the most extravagantly opulent of the many theatre architects that flourished in the 1920's and 1930's. Blossoming all

WARNER'S PALACE – Once teeming with life, the upper floors crammed with show business agents, bookers, actors and the like, the Warner Theatre building at 7th and Broadway is currently running such undistinguished bills as horror films to keep operating in the black.

at once, Heinsbergen's art drew upon such things as Medieval manuscripts, the pyramids of Egypt, high baroque, and the Renaissance, plus the fantasies of the movie moguls themselves.

Art Deco Theatre

But not even Heinsbergen is the father of this particular art form, probably no one man or group of men would have had the vision required for the establishment of such a robust and wild idea had it not been for the 1925 exhibition of what is known today as art deco in Paris.

This collection of modern design captured the imagination of

LOS ANGELES TOWER – The facade of the Los Angeles Theatre is intact, although it is no longer the gathering place of celebrities for premieres and entertainment. Like other theatres along Broadway, it has fallen on hard times.

Heinsbergen who saw in these advanced forms of art, a new era of theatrical expression. The architect was already designing theatres, but he had been leaning toward a mish-mash of Renaissance and baroque that theatre tycoons loved.

After Heinsbergen saw the Paris show, he immediately realized this was a coming thing, something that he could capitalize on in his work. Rushing about the show, the artist photographed everything in sight, then took the first boat for America.

In the offices of his boss, Charles

ORNATE ENTRANCE – Now used for Spanish language films, the Million Dollar Theatre on Broadway was once a Los Angeles showplace. The baroque decoration of Grauman's architect is still evident.

Skouras of Fox Theatres, Heinsbergen revealed what he had seen in France. Impressed, Skouras decided to give his architect free reign, and did so by telling him: "Do the next one that way."

This was all the Dutch immigrant needed, and he set to work with a will to push the motion picture theatre into the 20th Century with a bang. To create true art deco, Heinsbergen needed to streamline his former designs, and lavish the theatres with glass, and vast strips of chrome and black colors.

His first creation in this medium, and the first true art deco theatre was the Fox-Wilshire which opened in 1928. The furniture has been described as Bauhaus-decadent with traces of Roman architectural touches such as columns. But he didn't stop there. He used Egyptian motifs and put a spiked tiara above the stage.

The curtain was graced with long streamers of art deco designs; the predominant color scheme was chrome, black and coral red.

Above the patrons heads was an orgy of scroll designs that could produce vertigo if stared at too long. But the style that Heinsbergen evolved in this theatre was classic – and remains so to this day.

That same year, the second art deco movie palace was opened to the public, and it too was Heinsbergen designed. The Pantages Hollywood Theatre was devoted in large measure to the sky. In fact, it was a pean to that void above the earth that had suddenly captured the imagination of Americans in the late 1920's.

The ceiling devoted itself to clouds, airplanes, parachutes, balloons, and other aerial wonders. The walls were a profusion of suns and stars and burning comets that were intended to instill the theatre patrons with a feeling of awe and wonder. Surely they must have accomplished their goal.

As a special dramatic touch, a gargantuan chariot with wings flew above the stage, with a sky of black behind it. The speakers, so necessary for the talkies then coming into their own, were hidden behind the massive figure. The black sky was actually a cavernous void that allowed the sound to exit.

But it must also be remembered that Heinsbergen was designing more than just a fancy hall to house an audience and a silver screen – he was also building a true theatre. Most of

Turn to Page 19



The Face is familiar!



Minta as a promising young actress.

By Jess L. Hoaglin

Minta Durfee Arbuckle

† One of the truly great pioneers of the silver screen, Minta Durfee Arbuckle, at the age of 83 is still very active in the industry. Born in Los Angeles, October 1, 1889, she began her career at the age of 17 as a singer and dancer with the Burbank Theatre under the management of Oliver Morosco. It was during this time that she met and married Roscoe "Fatty" Arbuckle, and true to the tradition of the theatre they were married on the stage at the Beach Theatre in Long Beach in 1908. For the next several years Minta and Roscoe played on the stage in Vaudeville and Comic Opera Companies all over the western states. In 1911 they were invited to the Orient where they made a command performance for the Empress of China. Later they also appeared before the last of the Hawaiian Royal Families. Soon after their return to the States, Minta and Roscoe signed to appear in

movies with Mack Sennett at his Keystone Studios in Los Angeles. During the next three or four years



they appeared in hundreds of one and two-reel comedies with all of the greats of that era, which included Ford Sterling, Al St. John, Weber and Fields and Eddie Foy. The late Chester

Conklin avowed that Minta was his favorite co-star because she would participate in nearly any zany stunt, no matter how dangerous it may have been.

In 1914 Minta unknowingly made movie history when she was chosen by Mack Sennett to co-star with Charlie Chaplin in his very first film. It was a one-reeler entitled "Making A Living" and Minta was so successful in this initial film that she worked with him in ten other films for Keystone, including the hilarious 6-reeler, "Tillie's Punctured Romance" which also starred the great Marie Dressler and diminutive Mabel Normand.

By 1917 "Fatty" Arbuckle had become such a great box-office attraction that Adolph Zukor offered him the first million-dollar contract in the history of motion pictures. A few years later he and Minta were separated and it seemed to be the beginning of the end for this great roly-poly comedian. The entire world shuddered at the charges brought against Roscoe Arbuckle as the result of the death of actress Virginia Rappe. The yellow journalists of that day tried the case in the daily papers and the scandal echoed around the world. During this terrible ordeal Minta stood by Roscoe to the bitter end. After the trial she returned to New York and invested what money she had left in the cosmetic business. The crash of 1929 destroyed her company and she returned to her mother's home in Los Angeles in 1931. Not one to cry over her troubled affairs, Minta began making a tour of the Studios looking for work. In a short time she was busy and was in great demand for a variety of roles.

In 1963 Minta was invited to England where she was the guest of honor at the British Film Institute, and during the ten days her films were shown the theatre was filled to capacity. While in England, Minta also appeared on BBC-TV and received hundreds of calls and telegrams from her fans, including a message and flowers from Charlie Chaplin from Switzerland. Upon her return to Hollywood she continued her work in films and television. In addition, she lectures at colleges and universities and always draws huge crowds whenever she makes an appearance. Recent films in which she has appeared include "Hello Dolly," "Funny Face," "The Odd Couple," "Willard," "They Shoot Horses, Don't They?," "The Unsinkable Molly Brown" and

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Alice Faye Cinema Club

Dear Hollywood Studio Magazine:

In your April issue of Hollywood Studio Magazine you printed my letter requesting Mr. Frank Moshier's address author of "The Films Of Alice Faye." By some mistake you printed my address. I have located Mr. Moshier's address so would you please print a correction.

Mr. Frank Moshier

c/o

Alice Faye Cinema Club

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Tim Malachosky

"GUNSMOKE"

18th Year And Still Strong

† Production has resumed on "Gunsmoke," at Studio Center, Hollywood for the 1972/73 season — the 18th year for the popular program — on the CBS Television Network.

James Arness stars, with Milburn Stone, Amanda Blake, Ken Curtis and Buck Taylor. Glenn Strange and Ted Jordan will also return as recurring characters.

Executive producer John Mantley, producer Leonard Katzman, executive story consultant Jack Miller and production manager Paul Nichols head the production staff of the series. Irving Moore directs the first episode before the cameras for the new season from a script titled "The Vigil" by Charles Joseph Stone, brother of series costar Milburn Stone. Included in the first episode's production schedule are two days of location filming at Tapo Ranch in Simi Valley. ***

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Lee Graham's MAN ABOUT TOWN



Peter Finch & Ross Hunter at Hunter's Lost Horizons party.



Band leader Phil Harris and singer Dick Haymes, one-time contemporaries, together again at Haymes' opening at L.A.'s Coconut Grove.



Michael York and wife, Pat, with The Man, at Ross Hunter's party.

† As the world knows by now, the big news of recent months was Charlie Chaplin's triumphant return. When he left 20 years ago, he made it plain he was mad at the U.S. The feeling was mutual. There was savage hostility due to his politics (pro-Soviet), his lack of patriotism (he refused to become an American citizen after living here 40 years) and certainly his morals.

Now there has been a noble forgetfulness of the past. But one former close friend who didn't forget was Mary Pickford. If you're a real movie buff, you may remember that Mary, her husband at that time,

Douglas Fairbanks, and Chaplin, started an independent studio, United Artists, in 1919. Despite Mary's innocent image, she always has been, and still is, a shrewd business woman.

Certainly, Chaplin, whose childhood included 2 years in an orphanage after he saw his mother die in a poorhouse, knew the value of a dollar. While Fairbanks stayed in the background, Charlie and Mary frequently clashed over business matters before dissolving their partnership.

The years passed, and wounds were healed, but in the 40's Mary lost all

respect for Charlie. The fact that he refused to contribute to the Motion Picture Relief Fund, she could forgive. But being a romantic puritan, she could not ignore his treatment of his "proteges" and especially Joan Barry, whom he had had arrested when the pregnant girl attempted to see him. Following charges of a Mann Act violation in 1944, Chaplin lost a paternity suit in 1945.

So, while all Hollywood cheered the return of the 83-year-old prodigal, his only remaining peer as a film figure, Mary Pickford, remained in her ivory tower at Pickfair — a silent star.

"Incredible," and "eerie" were only two of the words tossed around the Music Center to describe Jim Bailey's impressions of Barbra Streisand and Judy Garland. He hates being called a "female impersonator," so can we settle for "male songstress"?????

Just before intermission ended, camp followers got an unexpected treat. Debbie Reynolds, returning from the bar, not realizing that at the Pavilion, when you leave, the seat automatically goes up, sat on the floor. Amidst much commotion, she was lifted up, and turning to the audience announced, "For an encore, I'll sing Tammy." Everyone applauded. At that point, Lana Turner returned from the bar, and Debbie said, "Let's hear it for Lana." More shouting and applause! Then, as Shelley Winters made her way back, Debbie continued with "And here's Shelley." Screaming and clapping continued! Next a boy in hot pants shrieked, "Don't forget Kay Ballard." Sheer bedlam reigned until the lights lowered and Judy Garland-oops, I mean Jim Bailey — toddled out in high heels.

I'm not one to gossip, but Ross Hunter had better watch his step! If he keeps this up, his fame as a producer will be eclipsed by his success as a host. He took over a stage at Burbank Studios (Warners until recently) for a lavish party which outdid his previous efforts. And that's saying a lot. Ross has given some gala affairs over the years.

Purpose of the gathering — to introduce music from Hunter's new film, "Lost Horizon." Composer Burt Bacharach gave a one-man concert of the 11 numbers he wrote with Hal David.

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For starters, his associates on "Horizon": Peter Finch, Liv Ullmann, George Kennedy, Michael York, Olivia Hussey, Sally Kellerman, Bobby Van, James Shigeta, Jacques Mapes and Charles Jarrott.

Add to that group and stir well for a successful party recipe: Mitzi Gaynor and Jack Bean, Debbie Reynolds, Cyd Charisse, Carol Burnett and Joe Hamilton, Eydie Gorme and Steve Lawrence, Patti Page, Carol Channing and Charles Lowe, Jane Wyman, Sandra Dee, Dionne Warwick and Bill Elliott, Jack Palance, Vallelye Hayden Rorke, Shirley Jones, the Jim Fitzgeralds (Jane Powell), Edgar Bergens, and Jack Oakies.

And for closers: Joan Cohn and Tab Hunter (I don't think they're serious), Radie Harris and Robert Q. Lewis (don't think they're serious either) and Kay Ballard with Jim Bailey — ohmygawd! I HOPE they're not serious.

Gabriel, move over! Last July 6, two days after he was 71, the greatest jazzman of all time joined music's immortals. Friends of USC Libraries gathered to pay tribute with "Joy to the World: A Celebration of Satchmo."

Danny Kaye traced Louis Armstrong's amazing career which started at 13 with a borrowed trumpet at the Colored Waif's Home for Boys in New Orleans (he was sent to the reform school for firing a pistol in a New Year's parade).

John Green was moderator for an unusual evening with a Dixieland Band, recollections by friends, film clips, tapes, and great music. Special guest was Louis' widow, Lucille, here from their home in Queens, New York.

The original "Dolly," Carol Channing, taking the black tie invitation literally (she wore a black tie and silk suit), ended the celebration by singing "Hello, Louis."

With the spotlight on a chair holding his trumpet and handkerchief, his spirit had been with us for another evening.

Goodbye, Satchmo!

Richard Harris had a narrow escape when he opened his one man show at the Huntington Hartford. The wild Irishman invited four "birds" as his guests and each assumed she was to be his date after the show. But at the post-performance party, Harris, drinking milk, pleaded illness (he has a

stomach disorder) and left alone. If he had been on hard liquor, the 41-year-old swinger would probably have taken all four birds home with him. Booze and breads are Harris' hobbies.

Being hasty with the pastry doesn't keep a lady svelte. So Shelley Winters is on a much-needed diet and also exercising in a gym. In her new film, "The Poseidon Affair," she plays a professional swimmer. Stormy Shelley, approaching 50, has been able to camouflage her bulging figure in caftans, but it just can't be done in a bathing suit.

"It's been a long time," since Dick Haynes sang at the Grove. How right he was! It had been 14 years since he appeared in an American night club. The voice is as rich as ever, even though he isn't. It's the same style that made him a star 25 years ago and \$4 million ago. Where did the money go? Well, most of it was spent on women and liquor — the rest foolishly.

The wayward star has been in the headlines often with career, financial, immigration and marital problems. His six wives included Joanne Dru, Rita Hayworth, Nora Eddington Flynn and Fran Jeffries.

Haynes admits he was once his own worst enemy. No more! he hasn't had a drink in seven years. The 55-year-old Argentinian straightened out his dispute with the Immigration Department back in the 50s. He filed bankruptcy in 1962 and again last year in England (if you call that settling your finances).

Haynes isn't the only renegade who returned. Lauren Bacall is back with "Applause" at the Music Center. It's been 28 years since a wide-mouthed, sultry-eyed 19-year-old whispered in that sexy voice, "If you want anything, just whistle." Bogart did and they were married a year later.

After Bogart's death in 1957 and her subsequent marriage to Jason Robards in 1961, she moved her two small Bogeysmen to New York. In a few years, especially after "Cactus Flower," the career was going beautifully — the marriage wasn't.

In interviews she avoids mentioning Robards and refers to herself as a widow — not a divorcee. Be that as it may, anyone who sees her brilliant performance in "Applause" has to agree — the former tigress is now a cool cat.

Scene

JACK ONG

ON FILM

THE CONCERT FOR BANGLA DESH — More than the concert at Woodstock and all the others that followed, George Harrison planned this one and planned it well. He had a purpose, too: to raise money for the starving children of war-ridden Bangla Desh in the Summer of '71. The concert at Madison Square Garden and its subsequent three-disc recording helped enormously.

The movie is a document of the concert, and is recommended to anyone who enjoys rock. There is also a fabulous sitar set by Ravi Shankar.

Produced by Apple, filmed in 16 mm blown up to 70, "Bangla Desh" dispenses with such traditional (and boring) audience bits as the man-on-the-street interview, the encounter, the stoned kids. It even spares us the scenes of sweaty stars talking about themselves backstage. The movie wisely gets directly to the point.

Its sound is 6-track, loud and accurate. There is surprisingly little grain to the vastly enlarged images. And, of course, there is the talent! Harrison, Shankar, Leon Russell, Billy Preston, Ringo Starr (questionable) and a rare appearance by Bob Dylan.

"Bangla Desh," an excellent documentary, was shown out of competition at last month's film festival in Cannes.

ON STAGE

APPLAUSE — Why do the big Broadway musical award-winners leave so many Angelenos wondering how they won their awards? The inevitable let-down after such build-ups, maybe? Inferior tour companies? Who can say?

"Applause," opening event of our Civic Light Opera season, can be listed in the "Who Can Say?" column. Fortunately, the whole evening isn't a failure. It's got Lauren Bacall, who won a Tony for her performance (see what we mean?). Miss Bacall is beautiful. She can't sing with that famous voice and just gets by with a few easy dance steps, but she can act with the best of 'em, so her characterization of a middle-aged stage queen threatened by age and a young understudy is detailed, emotional and quite moving. You know it when the lady's on stage!

Two other grace-filled factors in "Applause," the musical version of "All About Eve," are Penny Fuller, who plays the thankless part of ambitious Eve; and a spirited pixie named Leland Palmer, who leads the dance company. Both ladies are very good.

Directed by Ron Field, the production ends June 24 at the Dorothy Chandler Pavilion.

Jason Robards, Maureen Stapleton and George Grizzard make a distinguished trio in Cliff Odet's "The Country Girl," which closes June 3 at the Huntington Hartford. Play comes direct from its successful New York engagement.

OLD TIMES — West Coast premiere of Harold Pinter's newest work, starring Fay Dunaway, Verna Bloom and W. B. Brydon. Continuing at the Mark Taper Forum.

NO, NO, NANETTE — June Allyson, Dennis Day, Judy Canova, Sandra Deel and Jerry Antes kick it up in the "new 1925 musical" . . . continuing at the Ahmanson.

HAIR — The lively American Tribal Love-Rock musical returns to its original L.A. house, the Aquarius. Since its sensational premiere a few years ago, "Hair" has played to some 30 million people in 30 countries and in 15 languages. Its memorable songs include "Let the Sun Shine In," "Aquarius" and "Easy to Be Hard." The new production runs through July 1.

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← HILLARY BROOKE

Hillary Brooke was born in Long Island, September 6, the daughter of Mr. and Mrs. Oscar Peterson. She was educated in Brooklyn's Public School, John Madison High School and at Columbia University. She planned to become a dietitian but when John Powers hired her as a professional model the glamour and good pay changed her mind. After a successful career as a model she went on the stage in New York, later going to London where she spent six months in the musical comedy, "Transatlantic Rhythm." Following her tour abroad she returned to the States and headed for Hollywood to try for a career in films. A stage offer from New York lured her back to Manhattan and a

long run in "Set to Music" but agent Sue Carol persuaded Hillary to return to Hollywood and she started her long career in films. Her first appearance was in "New Faces of 1937" and this was followed by roles in "Road to Eutopia," "Vendetta," "Fuller Brush Man" and "Lost Continent." In 1960 Hillary married Ray Klune, former vice-president and general manager of M-G-M Studios. After 23 years in the motion picture business, she and her husband both retired and for many years lived in Brentwood. Just recently they moved to San Luis Rey Downs, near San Diego, where they are enjoying their hobbies of deep-sea fishing, gardening and traveling.

DAVID MANNERS

A native of Halifax, Nova Scotia, David Manners was born April 30, 1902. As Rauff Acklom, his real name, he attended the University of Toronto but on his arrival in New York to study drama, decided the name of David Manners would look better on a stage bill. His stage training proved very beneficial when he arrived in Hollywood in 1929. The studios were looking for young actors of his calibre and he was signed immediately for a role in "Journey's End," a film adapted from the successful stage play. As a result of his work in this film, David was signed to a long-term contract at Warners. He was a favorite leading man for many of the prominent actresses of the 30s and

appeared in a long list of films, including "He Knew Women," "A Bill of Divorcement" and "Strangers in Town." He made his last screen appearance in 1934 in "The Great Flirtation." Following a few years of idleness, he returned to the Broadway stage and attempted a comeback in the production, "Truckline Cafe." The play did not prove successful, so David returned to Hollywood to make his permanent home. Now living in Pacific Palisades, he does a lot of writing and has had several novels published. He enjoys working in his flower gardens, having friends drop by for a visit and occasionally takes up the artist brush.

GERTRUDE ASTOR

Since 1914 Gertrude Astor has been a part of the motion picture industry, as leading lady in countless films and more recently as a character actress in movie and television productions. During the fifty years she has witnessed the end of silent films, the advent of radio, talking pictures and television, and with complete satisfaction can look back upon a career that has encompassed the entire cycle. Born near Cleveland, Ohio, November 9, Gertrude was brought to Hollywood as a member of the Biograph Film Company. At that time the company was filming "Under Two Flags" and in order to find a suitable location, moved to the desert near Palm Springs. When the film was

Turn to Page 17

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Prize Winning Story

By Jack Lane

† Now this may all sound a little weird to you but who ever heard of a bird addict? People think of birds as being nice little things that fly around, chirp a lot, burp a lot, and leave their mark on the world of statues, hats, whatever. "Our Feathered Friends" right? Wrong! I'm gonna tell you about one of our feathered fiends who is driving me out of my gourd.

This whole terrifying experience started about two months ago. So there I am in bed with my little wife at 6 a.m. in the morning. (Where else would I be at that unGodly hour?) I am ensconced in the Arms of Morpheus, mindin' my own business, and probably throwin' in a few priceless snorts for sound effects when suddenly I am awakened by a raucous rapping at the bedroom window. My first thought? This is a hold-up... by either a deaf robber or a rank amateur. I immediately awakened my wife. After all, the strong have to protect the weak... and I'm such a little guy. We listen. The noise comes again... only this time we hear the

beginning of 60 continuous performances? Same bird... same act... only by now it isn't cute... it ain't even funny. This bird is ruining my health. I can't sleep nights anticipating what's gonna happen in the morning. Who needs a clock. This guy starts hitting the window at the same time every a.m. like he's programmed by an IBM computer. Now I've got to try new approaches to convince him it's time to fly South, or to Capistrano, or on Molly, or anyplace but against my window. First I put an 8 x 10 photograph of a beautiful girl in the window. Smart? He sees the face... he runs scared. Right? No such luck. He falls in love with the girl and doubles up his attacks on the window. I mean this guy wants in!

Next I take a long door mirror and stick it in the window. He'll look in the mirror, see the other bird, and realize he's out... this other guy has squatter's rights. Yes? No! He looks in

drapes ever so slightly. There sits my noodnik friend on the branch of our pyracantha bush not eating the berries... gorging the berries. NOW I get the message. Gulp the red goodies down and man you're on the biggest trip since the Lone Eagle. He sees me watchin' him, spits at me, and takes off for my neighbor's TV antenna where he sits like he owns the world. This jerk thinks he's a weather vane up there. Time elapses. We come to the Sunday of the Super Bowl Game. Now every red blooded American is going to watch the Super Game... but they don't start kickin' the ball until 11:30. So it's Sunday morning, you sleep in a little so you'll be rested for the bone crushing experience you're gonna have to go thru to root Dallas into the title. Rest? The Monster Meathead is plowing into the window at exactly 6 a.m. ... 5½ hours before the kick-off. My wife says "Let him knock his brains out. Roll over." I roll over and I could... 51 times consecutively he hits the window... and always the same window. I always thought these

The bird with the



monkey on his back

flapping of wings. This could possibly be Gabriel (not Roman, dummy) who hung one on last night and lost his key for the Pearly Gate? We listen again. More flopping on the window, more wings flying, only this time with a few pecks thrown in. So what else? it's got to be a psycho bird who thinks he's a canary and wants back in the cage. Up I get, walk to the window, fling up the drapes, and catch one glimpse of the rear end of this clown taking off into space. Back to bed. Fifteen minutes... count 'em... 15 minutes later... the same schtick. End of Act I.

Would you believe this was the

the window, sees himself in the mirror, and thinks now he's out of the ethnic group... he's got a friend... he's ecstatic.

Up 'til this point I have been checking through the Yellow Pages looking for a "Bird Psychiatrist." I figure this feathered fink has seen Alfred Hitchcock's "The Birds" and he is trying for the sequel... "Son Of Birds."

By this time I personally have him in another category that he is the son of. However, I'm beginning to get my suspects. One morning after this frustrated Kamikaze pilot nose dives the window, I sneak over and part the

addicts lost track of where they were.

One thing is for sure. I'm either gonna have to cut down this kid's pusher, that pyracantha bush, take up the berry berry habit myself, or be the first person arrested in 1972 for shooting a bird before the hunting season opens. This bird is for the birds. ***

Writer's note - The people and incidents described in this story are true. Only the name of the bird has been changed.



DOWN MEMORY LANE Continued
 completed, Gertrude decided to remain in Hollywood and pursue a career in motion pictures. Before entering films she had appeared in stock companies in New York. Her film credits list 169 pictures, including roles in "Lorna Doone," "The Boy Friend," "Kiki," "The Cat and the Canary," "The Night Express" and "Shanghied." During the early days of her career she appeared in serials and comedies and was a favorite leading lady of Jimmie Gleason in comedy shorts. Gertrude retired from films a few years ago after suffering a back injury. She now lives in an attractive apartment near Beverly Hills and keeps busy entertaining friends and maintaining an active social life.



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It is difficult to realize that this beautiful lady of the silent screen is a grandmother and even more startling to discover that she is a great grandmother. But such is the fact and it is really hard to comprehend when you see her in person. A favorite leading lady for so many years, Claire retains the beauty and vitality of the true movie star. She is certainly one of the most glamorous grandmothers in the film city. Just recently she was honored by the famed Alexandria Hotel in downtown Los Angeles at a reception when this "Victorian Turn of the Century" hostelry dedicated a suite in her honor. Many of her friends and fans were on hand to pay tribute to this charming lady. The highlight of the afternoon was when Claire introduced her only son, his wife, their children and her great grandchildren. Not one to remain idle, Claire leads a very active social life and is an accomplished artist. Her paintings have been exhibited at numerous galleries in and around Los Angeles. ***



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TEMPLES OF THE CINEMA ARTS Continued

them had three curtains, and enormous stages with complete dressing rooms and wings.

The front of the stage was butted against the orchestra pit, where the musicians were seated on a platform that could be raised or lowered at will. When the last feature film dimmed off the screen, the orchestra solemnly rose from the depths of the pit, playing the entrance music for the first vaudeville act. Oh the impressarios of that day knew how to entertain the customers and give them their moneys worth!

Pantages, Skouras and others of their ilk were immigrants who made it big, and were anxious to show their peers and customers their taste in what they thought was "real class." No antiseptic walls surrounded the patrons of the 1920's and 1930's. There was as much a show going on in the architecture as there was on the screen.

Today's Mini-Theatres

Today the need for theatres has changed, and with it the way they are made. The average theatre owner today wants a house that will seat 800 to 1,000 patrons, not 5,000 or more. He has no need for an orchestra or vaudeville — only a picture people will pay to see.

The movies may be better than ever, but the theatres which once cast a warm glow of admiration over the customers have either been torn down or cling to life as half empty dinosaurs of a bygone day. The temples of the cinema's art deserve something better than a wrecking bar. When the last one falls, we shall regret it. ***

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Hollywood stars bedazzle Broadway



IN GREAT VOICE! Yvonne DeCarlo, belts out "I'm Still Here!" in the Award-Winning musical smash "FOLLIES."

By Robert Kendall

As the marquees along the Great White Way light up, the names of Hollywood's all-time superstars are there. Glamorous Gloria Swanson still packs them in at "Butterflies Are Free," Anne Baxter is in "Applause," and Alexis Smith and Yvonne DeCarlo light up the "Follies" at the Winter-Garden, while Ruby Keeler and Patsy Kelly enchant audiences with "No, No, Nanette."

Recently, when I visited New York City, I made it a point to see "Follies" and "No, No, Nanette."

The "Follies" is a winner, as evidenced by the raft of awards it has won, and so is "No, No, Nanette." "Follies" represented a change of pace for Hollywood film star Alexis Smith. Lithe and beautiful, Alexis gives a captivating performance. And Yvonne

DeCarlo reveals a vibrant voice in her show-stopping rendition of "I'm Still Here"! Her stage role parallels her own real-life career. She plays a former Follies beauty who becomes a movie star, has a teevee series of her own, and in the song she ironically catalogs the last couple of decades in her life. In her own unique singing style, she triumphantly concludes, "I'm Still Here."

Dancing and acting since six, DeCarlo learned long before her Hollywood film career began, the tricks of selling her talents to an audience.

She may be shy and retiring in person, but acting is her business and she knows it thoroughly. She was discovered as a dancing showgirl at the Florentine Gardens when Walter

Wanger launched his nation-wide search for the "Most Beautiful Girl" DeCarlo caught his eye, and he decided DeCarlo should flash across the technicolor screens as Salome in "Salome—where she danced"! The girl had big blue eyes, a nice manner and a warm personality. But DeCarlo magnified by a projection lens was something else. Her blue eyes became pools of light, and the face that could launch a thousand ships propelled her to instant stardom. From here she went on to "Scheherazade," the technicolor musical on the life of Rimsky-Korsikoff. Soon Yvonne was playing opposite the top male stars; including Burt Lancaster (Brute Force), Joel McCrea (The San Francisco Story), Alec Guinness (Captain's Paradise), Clark Gable

(Band of Angels), and Charlton Heston (Ten Commandments). Shifting to television, she starred in "The Munsters," and then came night club appearances in "Little Me" with Donald O'Connor, followed by numerous teevée guest shots. But, her recent Broadway triumph establishes her firmly as a stage star of the first magnitude. Her vibrant voice belts out the unique lament song written into the show especially for her. Thunderous applause indicates just how much the Broadway audiences enjoy Yvonne's performance. Backstage, the blue-eyed, black-haired beauty smiled, "I've been here a year and I'm getting homesick. I close my eyes and I see streams and lakes. I need a vacation."

Leaning back in her chair, Yvonne reminisced, "I studied opera before my movie career came along. Now, I'm getting my chance to sing at last. I'm grateful to Stephen Sondheim for writing such a great song for me to sing."

Yvonne explained, "I've enjoyed my movie, teevée and nightclub work, but I don't think I've enjoyed anything quite as much as appearing before a live audience in a Broadway musical. There's something electric and exciting about it all."

Considering the number of awards "Follies" has won, Yvonne is not alone in enjoying the show. That the audience feels excited about DeCarlo is proven nightly with the enthusiastic applause that greets her as she turns on the voice and entertains as only she can.

Another night I went to see the roaring twenties musical that has become the sensation of the seventies — "No, No, Nanette" bringing Ruby Keller's song and dance style back to Broadway, along with Patsy Kelly's comedy capers. As the audience waits for the curtain to go up, you sense the excitement. Then, the orchestra strikes up, the curtain rises and the happy musical begins. The moment Miss Keeler steps down the circular staircase the audience applauds. And when she goes into her fast tap dancing, singing sequence, they're thrilled that Ruby Keeler is back on Broadway.

Then, there is the magic moment when Patsy Kelly, the eternal maid of the movies, struts in, and the applause booms out again. The show never sags, and the songs, dances and comedy captivate enchanted packed-houses nightly.

The final applause is deafening, and
Turn to Page 40



Rudy Keeler, Irving Caesar (lyricist), and Patsy Kelly backstage at "No, No, Nanette."

PATSY KELLY, the eternal maid, in a scene from "NO, NO, NANETTE."





Reed Hadley made the best of the serial Zorros in "Fighting Legion." Here, he no doubt wishes the Legion was on hand as he faces one of the more popular forms of cliff-hanger: becoming trapped in a room where the walls come together. Quite a pressing situation.

2ND INSTALLMENT

by Eric Hoffman

Zorro's Black Whip

The "Zorro" name didn't appear again on the screen until 1944 and "Zorro's Black Whip." However, this particular chapter-play had absolutely nothing to do with the masked rider, except for the title and a credit to Johnston McCulley creating the Zorro character. This time the hero or in this case heroine, was referred to as the "Black Whip."

With an outfit only slightly resembling the Zorro costume, the Whip, played by Republic's attractive serial queen of the mid-40s, Linda Sterling, waged war on a group of

outlaws led secretly by stage-line owner Hammond (played with expertise by film veteran Francis McDonald). A respected member of the community, Hammond is out to stop the territory of Idaho from entering the Union, having built up a veritable empire of crime. When a government official is murdered by Hammond henchmen Baxter and Harris, federal agent Vic Gordon enters the case, working with Barbara Meredith, publisher of the local newspaper. Her brother had been killed by the heavies while he was the Black Whip. Now Barbara has continued his work, both editorially and in the Whip costume, shooting up the bad guys or battering them around with her educated whip. Needless to say, at the end of 12 episodes the outlaws didn't have a chance (particularly with the script writers working against them).

Linda Sterling gave ample proof why she had become so popular with fans in what was only her second epic. She would star in four more chapter-plays before marrying screen-writer Sloan Nibly and settling down to a comparatively tamer career of wife and mother.

George J. Lewis was personable as agent Vic Gordon, but it is possible that fans found him difficult to accept as a full-fledged "good guy." Lewis' main contribution to chapter-play history was as a villain, turning in some superlative jobs of screen skullduggery in "Spy Smasher," "G-Men Vs. the Black Dragon" and "Captain America" where he gave a fine, cold-blooded portrayal of Lionel Atwill's chief trigger-man. Lewis would also give a polished performance as the dapper, ruthless master criminal Jim Belmont in "Federal Operator 99" (1945).

Francis McDonald was downright evil as Hammond, switching from hypocritical civic-mindedness to ruthless gang leader with ease and his two henchmen veteran players Hal Taliaferro and John Merton were as nasty as you could find 'em. For the "comedy relief," veteran player Lucien Littlefield popped up as Tenpoint, Linda Sterling's hypochondriac typesetter.

Spencer G. Bennet and Wallace Grissel directed with Yakima Canutt received credit as "Second Unit Director," turning in some excellent chase and fight footage. Basil Dickey, Jesse Duffy, Grant Nelson and Joseph Poland received screenplay credit



ZORRO and CO.

while Ronald Davidson switched from screenwriter to Associate Producer.

Son of Zorro – 13 Episodes

In 1947 "Son of Zorro" saw the return to the old format of a descendant of Zorro putting on the masked rider outfit. The only serial in the series to run 13 episodes, "Son" was directed by Spencer Bennet and Fred Brannon. Brannon would soon be solo director of Republic's serial output. Regretably, he did not have the necessary flair or skill that marked his predecessors. In fact, his most glaring fault was that he could not stage a good fight sequence. Some fans have claimed that he was the one responsible for the "stand still and Hit 'em in the face" style of fistcuffs that were pallid, to say the least, in comparison to the magnificent all-out, room-wrecking brawls that marked Republic's earlier serial presentations, making them a favorite with action fans.

The plot had Jeff Stewart, a Cavalry officer, returning to his home town after the Civil War to find it under the control of a gang of racketeers headed by an unseen "Boss." When he tries to use legal means to protest an exorbitant toll road, Jeff finds that the sheriff and town Judge Hyde are working with the "Boss," enabling the mystery gang chief's cutthroats, led by a gunman named Boyd, to create a reign of havoc. Conning with attractive postmistress Kate Wells and his servant Pancho, Jeff recalls that an ancestor of his once wore the outfit of Zorro and decides to follow in the family tradition. It took 13 episodes for Zorro to unmask the "Boss," revealing him to be the one character you would suspect. Every dyed-in-the-wool serial buff was sure that he was the culprit — the kindly old storekeeper, Daniels, who had been encouraging Jeff, his normal identity, to keep after the gang.

As Jeff/Zorro, George Turner, formerly a featured or bit player in serials and westerns, proved to be good-looking and have a ready smile for the necessary occasion, but wasn't skillfull enough to make his character more forceful. Peggy Stewart, attractive heroine of westerns, including Republic's Red Ryder and Sunset Carson series, fit her part like a glove, undergoing the usual rough treatment a serial heroine faced. Stanley Price, usually playing a heavy, was on the side of law and order as Pancho, while Tom London, who



As George Stewart (rt) looks at something off-stage, Roy Barcroft looks like he's ready to blast it into oblivion while Peggy Stewart places a restraining hand; could it be he was after the director? "Son of Zorro."

usually played lawmen, elderly ranchers or kindly old storekeepers as well as a killer or two, was Daniels. To make his part a little more bizarre, London didn't receive any billing in publicity information or on the screen. As his partners in crime, Roy Barcroft (Republic's resident western bad guy) was Boyd, while Ed Cassidy and Ernie Adams played the sheriff and Judge Hyde.

A special mention should be made, at this point, of Barcroft. As stated before, he was Republic's resident western bad-man, adept at playing any kind of heavy you could imagine (including a 200 year old pirate or a man from Mars). In his career he managed to menace almost every western hero on the screen, from William Elliott to Hopalong Cassidy, usually as a character who "instead of heading 'em off at the pass, would rather mow 'em down at the pass." A well-liked person by his co-players, Barcroft was the opposite of the meanies he portrayed on the screen, a delightful person to know. Barcroft's popularity was such that in 1949, he was presented a special plaque by the Fox Theater Chain as the most popular villain in westerns.

Franklyn Adreon, Basil Dickey, Jesse Duffy and Sol Shor wrote the screenplay.

1949 – "Ghost of Zorro"

With "Ghost of Zorro," the series had its final entry in 1949. Clayton Moore, known today for his portrayal of the most famous masked rider in fiction, "The Lone Ranger," sort of got his baptism of fire in the masked man department as Ken Mason, engineer from the East. Also a descendant of Zorro, Moore teamed up with Indian childhood friend George J. Lewis to combat attempts to wreck a telegraph line being built through outlaw territory.

Brains behind the attempts was Gene Roth, playing Crane, combination mayor-lawyer-blacksmith of a town in the badman's territory. Realizing that the telegraph would help bring law and order to the area, Roth ordered his henchman Roy Barcroft (again) to do whatever he could to wreck the construction. Let's face it, when you have a good thing going, getting protection money from such outlaws as the James boys, the Daltons and the like for hiding out in your town, you'd want to make sure the gravy train kept coming. When the

father of Pamela Blake is killed by renegade Indians incited by Barcroft, the girl determines to continue building the line. Seeing this is a job for another identity, Moore rides to the traditional conveniently hidden cave and before you can say "Don Diego Vega" Zorro is riding once again, lousing up Roth's plans and killing Barcroft by the end of the final episode.

Moore cut quite a dashing figure as the latest Zorro, while Pamela Blake was attractive as Kate Masters. George Lewis once again did the "good guy"

bit but this time as the hero's aide, a part he would handle whenever it was necessary for him to be on the side of the law. Barcroft was his usually nasty self, while Gene Roth made an excellent hypocritical master-heavy, pretending to be for law and order on one hand and out to keep his extortion racket going on the other.

Fred Brannon was solo director this time out, while Royal Cole, William Lively and Sol Shor did the writing honors.

No further official entries were made into the Zorro serials, but

Republic made use of the Black Whip costume in two pseudo-Zorro epics "Don Daredevil Rides Again," with Ken Curtis (Festus on "Gunsmoke") doing the avenger bit, and "Man With the Steel Whip," starring Richard Simmons (best known as Sgt. Preston of Yukon) dispensing justice as El Latigo. The serials were released in 1951 and 1954, respectively.

While extensive use of "Zorro's Black Whip" stock footage was used, the two epics were a far cry from No. 1 the best-known chapterplay series made. A series that still retains its popularity even when shown on television.

Zorro Returns With Tyrone Power

Two years passed before Zorro would return to the screen as a serial (as well as a feature starring Tyrone Power). The serial was "Zorro's Fighting Legion," 12 chapters of exciting adventure dealing with the original Zorro, Don Diego Vega. It was also the best of the entire chapter-play series.

Reed Hadley (remembered as Capt. Braddock of the Racket Squad on TV) was the perfect choice for the dual role of Vega/Zorro. Tall, aristocratic-looking when necessary with a swashbuckling aura about him and an excellent speaking voice (skillfully used as a voice-over narration for such films as "Guadalcanal Diary"), Hadley brought vivid life to his part.

While Zorro was colorful, he was up against an equally colorful (if not fantastic) master villain in Don-Del-Oro. The serial's mystery villain, Don-Del-Oro was the supposed golden god of the Yaqui Indians in the time of Spanish California. Using the armor of the Indian idol, the unknown villain was inciting the Indians to an uprising in order to achieve a simple ambition; to take over the government of Mexico and proclaim himself Emperor. Because the newly formed government of Benito Juarez was in need of gold to replenish Mexico's plundered treasury, Don-Del-Oro's main target was the gold shipments from San Mendolito province. Determined to stop Don-Del-Oro's raids, Juarez has gone to San Mendolito to urge the governing council to get the vital gold through no matter what. Unknown to Juarez five of the councillors, Felipe (the governor), Gonzales, Pablo, Riccardo and Carlos, as well as military Commandante Manuel, are on the side

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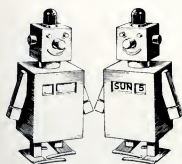
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of Don-Del-Oro, plotting secretly to overthrow Juarez, too. One faction that has been formed to fight the attacks is a legion of brave caballeros, formed by Don Francisco, another councilor, aided by young Ramon. When Francisco is killed in a tavern duel, Zorro makes his first appearance, revealing his identity only to the dying Francisco after carving a bloody "Z" in the forehead of Francisco's killer. In reality Francisco's nephew Don Diego Vega, Zorro is urged by the dying Francisco to take his seat on the council and to be beware of the other members.

In order to avert any suspicion that he might be Zorro, Diego assumes the guise of the lazy, snuff-using pop. Only Ramon and Diego's servant Juan are aware of his true identity, as is Juarez. Twelve exciting episodes raced by as Zorro and his legion continued to wreck Don-Del-Oro's plans for the conquest of Mexico until the final moment in a huge cave used by the Indians as a worshipping place to the gold god. Trapped by the Indians after trying to expose Don-Del-Oro as one of the councilors, Zorro is able to attack the "living idol" and pull off the bizarre helmet in a fight, exposing him as Pablo. The enraged Indians force the false god into a handily convenient volcanic fire pit where Pablo becomes an instant barbecue.

While the casting of Hadley as Zorro proved to be a wise move by Republic, the development of Don-Del-Oro provided Republic with one of their best mystery villains of the bizarre school since "The Lightning" of the "Fighting Devil Dogs." His identity hidden by the armor of the Indian idol and a substitute voice (booming, metallic and downright menacing) supplied by Billy Bletcher used instead of the real villain's tones, Don-Del-Oro gave serial fans a run for their money until he was unmasked.

Sheila Darcy was attractive as the female lead, while William Corson and Budd Buster were staunch aides to Hadley. But the suspects for Don-Del-Oro were a joy to watch. Each one, the kind of character you'd suspect in an instant, Leander Cordova, Edmund Cobb, C. Montague Shaw, Norman Lane and Theodore Lorch. Each one gave a craftsmanlike performance resulting in a lesson in suave, hypocritical villainy that could be used as an object lesson for their other cinema contemporaries. In some

off-beat casting, Carlton Young (usually seen as a heavy in many serials) was cast as Juarez.

Witney and English were at the helm once more with Ronald Davidson, Franklyn Adreon, Morgan Cox, Sol Shor and Barney Sarecky supplying a superior screenplay, keeping the ball bouncing for 12 exciting weeks.

It should be noted that the first two epics contained excellent stunt-work and work with the bullwhip, mainly due to Yakima Canutt doubling for the hero in both

epics. Considered one of the deans of the art of stunting, Canutt master-minded such moments as that incredible chariot race in the Charlton Heston "Ben-Hur."

One final note — When the Disney Zorro TV series hit the bulls-eye, Republic, to cash in on the new popularity of the masked rider, featured "Zorro Rides Again" and "Ghost of Zorro," releasing them theatrically. The haste in which the features were put together is evident, with disjointed continuity practically screaming throughout. ***

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A TIGHT SPOT - Chapter five of "Ghost of Zorro" finds the masked hero (Clayton Moore) walking right into an ambush for the episode's cliff-hanger. On the left is top stuntman-actor Dale Van Sickel, on the right, for the heavies, Roy Barcroft and unidentified player.

The later Zorro serials always had the usual "origin" scene, where the hero gave a vague mention of an ancestor being the original Zorro. Here, Clayton Moore gives the spiel to George J. Lewis prior to donning the outfit of the "Ghost of Zorro" (1949).

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'Round The Good Table

Beni Charlesworth

MEXICO OLE — International Hostess Les Dames de Champagne staged its Four Seasons Gourmet "Salute to Mexico" at Lawry's new California Center. Mrs. James Palham, left, chairman of event, welcomes Encino's Ann Fenner as Charro Eugene Molina adds to the colorful festivities in garden setting. conrad fulton photo

† A salute to June brides and grooms and a helpful tip to Mothers and Dads searching for pleasing places in which to hold wedding receptions or engagement parties.

One very good place is McGuire's located on DeSoto at Roscoe in Canoga Park. They have facilities which can accommodate small or large groups; wedding decorations included in the catering; a use of a portable dance floor (brothers Frank or Jim will also suggest musicians for your party), and thrown in for glamorous measure, a beautiful champagne fountain. Check out McGuire's prices, too. You'll be pleasantly surprised. 341-5510

Hear that Vic Bernardo has scored a coup for his popular dining and entertainment spa in Toluca Lake, The China Trader. For their first West Coast appearance, he features Marene & DeMarr with Both Sides, a musical

comedy team aided by two more fine musicians. The quartet is fresh from a 9-month stint in Al Hirt's famed New Orleans club, and are appearing from 9 p.m. nightly Monday through Saturday in China Trader's Copra Showroom. Res: 842-8109.

Those gourmet burglars who tipped away the night in Chris Bernaert's Michael's Canoga Inn, 21129 Sherman Way, C.P., must have suffered elegant hangovers the morning after they got away with 2 cases of beaulois and chablis. Seems the discriminating badniks sampled about 20 bottles of vintage stuff before making their selection, but got so squiffed they left the pilfered loot on the coffee table with empty bottles! Making crime pay in a different way?

Enjoyed lunchtime visiting Paul's Le Petit Montmartre, 3801 Riverside



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Norman Ford knows Mexico from north to south, from east to west and he takes you to vacation and retirement areas that look more like the South Seas than Tahiti itself; to whole sections of just perfect weather where it's like June all year round; plus resort after resort, towns, cities, spas, and what-not-else where you'll have a vacation to remember at a cost so low it could seem unbelievable.

If you want a delightful retirement area with plenty of Americans around to talk to, he leads you to all the principal retirement towns, as well as dozens of little known, perhaps even more delightful areas, where costs are way down, there's plenty to do and meeting people is easy. He always shows you modern, flower-bedecked hotels and inns that charge hardly half of what you might expect to spend even in such a land of vacation and retirement bargains as Mexico.

There's a great deal more besides: everything from exploring ancient pyramids as old as Egypt's to finding fabulous hunting and fishing. If you want to share in the high interest rates Mexican banks pay or to buy equally high-earning real estate or start a business of your own, this detailed guide to a fabulous land tells you what you must do to start your money earning so much more than in the U.S.

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Tuaca Coffee is a very popular drink in Robert Kelly's Lanni's Inn, Reseda. The delicious Italian milk brandy is served in coffee topped by whipped cream and is a perfect ending to a delectable dinner in the lively Inn. Open for luncheon daily, M-F, dinner nightly. Shown (l to r) pretty waitress, Terry Spaulding, Kelly, owner-host, and lovely hostess, Jeanne Moice.



Toughest "ingredient" in Chinese cuisine to find in Southern California are top Chinese cooks and chefs. Shown: (center) Bill Lee, owner with brother Bob and the Lee family of long-time popular Ho Toy's Cantonese restaurant, poses with two of the numerous fine Chinese chefs dispensing Cantonese goodies all year round from both Ho Toy's bustling takeout department and upstairs dining room.

Dr., Toluca Lake, and it's always a pleasure to chat with the owner-host, Paul Monad. His esteemed Uncle was a friend of that restaurateur genius, Henri Soule, and Paul's restaurant philosophy is based on the same genteel ways of the old school.

During our deliciously simple, but very good luncheon of fillet of sole with fresh vegetables, salad and chilled bottle of white wine, Paul told us he now has the lovely Vivian Florian, concert artist on the piano, weekends joined by Remo with his clarinet.

New booths have been added to the central dining area, with more to be installed in the larger dining room. The



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kitchen remodeling is almost complete. When one stops to remember that Le Petit Montmartre serves both luncheon and dinners and is only closed on Sundays, this job has been quite a feat.

Paul's executive chef, Pierre Boulenaz features both classic and provincial dishes of France, and if you are a true wine connoisseur, Monad can offer you some 150 select French imports of note from his superb vintage cellar. The prices, of course, are medium to expensive on the private wine list.

Why is prime rib (and steak) so special in Harley and Elaine Cole's long-established Iron Horse, Ventura Blvd., Studio City?

The answer is simple. Quality and care in preparation and the properly-aged Montford beef from Colorado is used in Iron Horse's tremendously popular prime rib dinner and in the variety of steak styles served.

The genial hospitality of host Cole and his lovely wife, the attentive and friendly service of the waitresses and bartenders, plus the comfortable intimate dining room has kept Iron Horse as one of the top favorite dining places for a number of years.

Currently entertaining is Ruthie Thomas at the piano bar, who recently celebrated her 1st anniversary "the second time around" in Iron Horse. They're open for luncheon Monday thru Friday and dinner nightly.

Partner-owners of Papillon, the intimate French restaurant on Ventura Boulevard, Woodland Hills, are always busily making their charming restaurant even more pleasant. Now, chef Andre Driollet and host, Philip Lemarque, have added Le Petit Bar to Papillon's facilities. There, the patron who may have to tarry a moment or two before being seated (particularly on weekends) can enjoy one of the delicious aperitifs or wines at leisure. They're closed on Mondays.

For you Mexican food buffs, one of the finest places in the Valley is Carlos and Dolly Ruiz' popular Casa de Carlos restaurant also on Ventura Blvd., Woodland Hills.

The colorful dinery features delicious Mexican combinations of enchiladas, tacos, chiles rellenos and taquitos plus a goodly selection of our favorite Mexican beers. Entertainment nightly.

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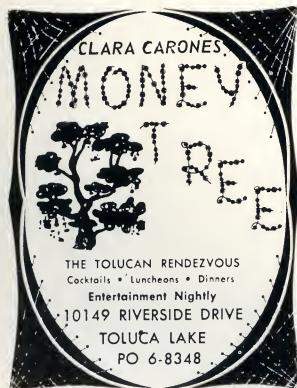
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Sepulveda at Ventura in the Union Bank Plaza (beneath the), 783-3782. Drive in the parking lot and you're there. You'll love us when you find us. Eastern choice Steaks, Australian Lobster Tail, Buffet Salad Bar, Cocktails. Open daily 5 p.m. Dinners start at \$2.50. Your host George Alderman.

CASA DE CARLOS

22901 Ventura Blvd., Woodland Hills, just 1/2 block west of Fallbrook. Open for luncheon and dinner serving fine Mexican complete dinners and specialties, 11:30 until midnight except Sundays from 5 p.m. until 10 p.m. Closed on Mondays. Entertainment nightly. Cozy little separate bar and cocktail lounge with best Margaritas north of the border! Your hosts: Carlos and esposa. Dolly plus genial son, Larry. Piping hot Mexican food-to-go, too. Reservations: 340-8182. Dancing, 8 p.m. Thurs., Fri. & Sat.

CHUNGKING INN

14010 Ventura Blvd., Sherman Oaks, ST 4-9046 for reservations and food-to-go. Open daily except Mondays, 4 p.m. until 11 p.m. The charming old Chungking Inn offers the delicious delights of Mandarin-style Chinese cuisine at its finest. Request their Cathy Chicken in advance. It's superb! Sample Chungking Inn's tempting Combination Appetizer Plate at only \$2.00, just to tease your taste buds! Friendly atmosphere and swift service will make your dining out a pleasure. Make a wish by the beautiful fish pond before you depart. Robert Horn, your friendly host and Manager.

CORKY'S

Open 24 hours, 5037 Van Nuys Blvd., Sherman Oaks. ST 8-5111. Tops in good cookery; tastefully prepared and delightfully served. Entertainment and leisurely dining in the new Corker Room. Excellent and varied menu. Manning choice beef featured. Sea Foods, Alaskan King Crab, Broiled steaks over a wood fire. Fresh pastries baked in our own kitchens. Banquet facilities 25 to 200 in our new luxurious room. Your host, Martin Cable.

HO TOY'S CANTONESE RESTAURANT

4630 Van Nuys Blvd., Sherman Oaks. 783-0460. Open daily 11:30 a.m. to 11:30 p.m., Fri. and Sat. 'till midnight, and Sunday 1 until 11 p.m. Long established favorite with Valleyites (from 1954) featuring gas air-conditioning, upstairs San Francisco-style dining room and intimate cocktail lounge. Wide selection of complete dinners and Cantonese ala carte specialties. Hearty portions at surprisingly modest prices. Fresh fruit and juices used in our delicious Polynesian tropic cocktails. Downstairs Food-to-Go Dept. Spacious free parking in back. Most credit cards honored.

KIKO'S

730 North Victory, Burbank. 845-1516. Hours Tues., Wed., Thurs. 11-2, 4-10, Fri. 11-2, 5-11, Sat. 4-11, Sun. 3-10. (Cl. M.) Pancho and Betty Rodriguez, owners, Burbank since 1946, with a reputation for fine genuine Mexican food welcome you to their famous family restaurant. Originators of Mexican Pizza. Featuring Chile Rellenos (Souffle texture). Visit our cozy cocktail bar (Cantina) and try Kiko's famous Margueritas. "No hay Mejor." Beaulieu Vineyard wines, Mexican Beers. Your hosts, Sally and Ray.

MICHAEL'S CANOGA INN

21119 Sherman Way, Canoga Park, 340-6446. Open daily for luncheon Tues. thru Fri., dinners nightly except Monday. Sunday dinners and cocktails from 4:30 p.m. Selection of steaks, continental and Belgian specialties. Most reasonable prices. Owner-host, Christian Bernaert. Pleasant, relaxing European atmosphere and service.

SCOTLAND YARD

The Valley's newest Restaurant, Corner Victory and Fallbrook, Woodland Hills. Open daily. Lunch, Dinner. The decor reflects the early 19th century world of famous Sherlock Holmes with a massive masculine English tavern feeling. The moderately priced menu is headed by the house specialty, "rack of lamb." Other interesting innovations are: Finnan Haddie, English mixed grill, Beef and Mushroom pie, Deviled Beef bones, Prime Rib of Beef, etc. The salad bar has become one of the patrons favorite stops. You build your own salad with choice of mixed greens and an array of garnishes, including avocados, olives, mushrooms, cucumbers, tomatoes, etc. Always exciting entertainment every night.

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Restaurant-Cocktails. 10149 Riverside Drive, Toluca Lake, PO 6-8348. Suave dining in a leisurely, comfortable atmosphere. Continental Specialties applauded by gourmets, includes steaks, seafoods. Specialty of the House, Filet dinner for \$2.95, complete Lunches start at \$1.25, dinners at \$2.50. All major cards honored. Entertainment.

QUEEN'S ARMS

16325 Ventura Blvd., Encino, ST 8-1330. Open daily - Luncheon, Dinner and Cocktails. Regal atmosphere with cuisine and service to equal the majestic theme. Entertainment nightly. Fashion Show Fridays. Your hosts John and Chris Skoby.

THE GENEROUS

BRITON RESTAURANT

7625 Topanga Canyon Blvd., Canoga Park, 883-6360. One of the Valley's most successful restaurants located in West Valley on Topanga Blvd. at Satcoy in Canoga Park. Cocktails are dispensed from a pretty black-lit bar. Described very aptly as a "country club atmosphere with coffee shop prices," the menu (4 pages) has such delectable items as Liver Bourguignonne, Roasted Beef with Yorkshire pudding, English Trifle au Sherry. Open 7 days including holidays from 7 a.m. to 11 p.m. Reservations are advisable on weekends and holidays. Banquet facilities 20 to 200.

LOS ROBLES INN

299 Moorpark Rd., Thousand Oaks (213) 889-0722 & (805) 495-0431. Classic cuisine in country club setting with a view of the San Fernando Valley, rolling golf greens, and chaparral. Entertainment and dancing. Luncheon and extensive continental dinner menu featuring outstanding steaks, seafood, veal and gourmet specialties. Complete Sunday brunch at \$2.85. Special children's dinners. Complete banquet facilities, including counseling service, professional European staff.

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TORCHES WEST

19710 Ventura Blvd., Corbin Village, Woodland Hills. 345-3833. Hours: 11:00 a.m. to 2:00 a.m. 7 days. Superb Continental Cuisine from the kitchen of Chef Nick Masney. Lunch \$1.80 to \$3.50. Dinners from \$3.45. Duo Phil & Patty entertain in the lounge. Banquet facilities for 20 to 300 persons. Operated by the owners of the renowned FIVE TORCHES restaurant in Inglewood.

Continued on Page E-7



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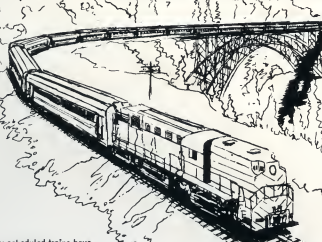
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'ROUND THE GOOD TABLES

Continued

Casa de Carlos is open for luncheon too, but closed on Mondays. Cocktails, too.

Most purchases aren't made without getting an opinion first, and by the same token, you shouldn't choose a wine without seeking a professional's advice, says managers Billie and Jack Packard of the San Antonio Winery tasting room at 21831 Sherman Way in Canoga Park.

"There's more to choosing a wine than just red for meats and white for fish," said the Packards.

At San Antonio, free wine consultation is a service enjoyed by staff and visitors alike.

Wine tasting is also an important part of selecting any wine, and a highlight of any visit to San Antonio.

More experienced wine drinkers needn't worry about finding something different or unusual at the Winery. San Antonio produces over 125 different varieties, including brandy, cognac, cold duck, and dessert wines.

"We even have fine wine vinegar and marinade for cooking, decorative table decanters, and 100% pure grape juice for the kids."

Whether planning a special occasion or not, the San Antonio tasting room is always a fun place to meet and converse, in an atmosphere reminiscent of early, gracious California living. ***

Remember Hangman's Tree?

By Jack Tierney

† Those of you who have lived in the Valley for the past 25 years or so will remember the Hangman's Tree Restaurant, on Ventura Blvd., in Tarzana. It's now known as Gordon's Rainbow Inn.

What many of you didn't know, perhaps, is that the figure of the man hanging from the tree wasn't a man at all — it was a female figure designed by some pixy with a sense of humor.

Once, in those early days, a group of youths decided to kidnap the hanging figure. They operated in the dead of night, cut down the figure and took it up to the far end of Van Alden Drive, where they deposited it in someone's driveway.

The owner of that particular property, upon discovering the figure,

simply moved it to the driveway of his next-door neighbor. The neighbor did the same and the figure eventually found its (or her) way down Van Alden, house after house.

Someone, history has never revealed who, finally rescued it and brought it back to the restaurant where it was re-hung with appropriate ceremony.

Free Advice and Counsel

There is an organization of men and women here in the Valley who give free advice and counsel on a wide variety of problems. These people are philosophers, part-time psychiatrists, father confessors, experts on real estate, car buying, you name it. Most of all they are good listeners.

Who they are, actually, are the Valley's bartenders, hundreds of them in restaurants, taverns, bars, bowling alleys and the like. They are a special breed of "cats" who have developed a keen sense of listening to other people's problems and gently and kindly, in most cases, suggesting simple solutions.

One typical of this breed of confession hearers is Paul Monforte, the day bartender at Gordon's Rainbow Inn. Gordon's has become sort of an informal club for West Valleyites and Paul inherits a great many persons during the day who have no one else to tell their troubles to.

Monforte is from Buffalo, N.Y.; came to California in 1957 and has been working at Gordon's for the past 5½ years.

Paul will tell you, as the expert that he is, that most people don't go into a bar to drink booze. They go in because they are lonely and want someone to talk to. Where, in most cases, they will not confide in the other customer next to them at the bar, they will pour out all of their problems to the friendly, neighborhood bartender.

Women, even more than men, go to bartenders for advice and counsel, Paul says. Where do bartenders go for advice? They go to other bartenders. ***

It's the new "Encino Hilton"

The Howard Johnson Hotel, Ventura Blvd. at the Freeway in Sherman Oaks is soon to have its grand opening under the banner of the Hilton chain. Right on the borderline of Sherman Oaks & Encino, the hotel will be known as the "Encino Hilton" — five letters shorter than Sherman Oaks!

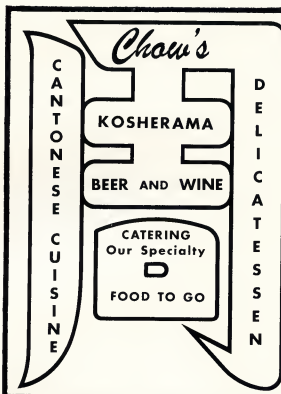
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Whittingham Holds Strong Hand for Hollywood's June Stakes

If the racing program at Hollywood Park during the month of June could be likened to a poker game, trainer Charlie Whittingham would be holding a strong hand — four aces to be exact.



Headlining the stakes program at the Inglewood track this month is the \$125,000 Invitational Turf Handicap (June 24), which Whittingham will try to win with Cougar 2nd and Practicante.

The Chilean-bred Cougar, the defending Invitational champ, ran the most powerful race of his career recently when he set an American record while winning the \$106,600 Century Handicap. That race was at a mile and three furlongs on the grass,

while the Invitational is at a mile and one-half.

Practicante, an Argentine-bred, improves as the distances get longer, as evidenced by his upset victory over Cougar in the mile and three-quarter San Juan Capistrano earlier this year.

Whittingham also figures to saddle the favorites for two other important June stakes at Hollywood Park, the \$100,000 Vanity Handicap June 3 and the \$50,000 Cinema Handicap on June 17.

There will be racing five days a week, Tuesday through Saturday, at Hollywood Park this month, with first post at 1:30 p.m. on weekdays and at 1 p.m. on Saturdays.



WHAT'S UP? The futuristic shapes of the giant Galaxy ferris wheel fill the air over Magic Mountain, which is now open following a five-month closing for a \$5 million expansion and improvement program. The Galaxy, which has two 105-foot high arms that tilt nearly 90 degrees to load and unload passengers, provides a breath-taking view of the Valencia Valley.

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INSIDE TRACK

NEWS FROM MAJOR MOVIE
AND TV STUDIOS

By Bea Colgan

AROUND AND ABOUT — Don't know what we are going to do about that "Stanley." He keeps sending us pictures of himself, alone, and with various members of the cast with which he stars in Crown International's "Stanley." He plays the title role, of course, and one of his photos was personally autographed with love and hisses! Please, Stanley — no more. Our cats are getting very jealous and they just love to play with creepy crawlers. Actually, "Stanley" should prove to be one of Crown's biggest hits. General Sales Manager George Josephs recently returned from a three-week sales tour of the South bringing back 123 playdates. Some of the hottest stars these days are frogs, rats, spiders and snakes.

TIM CONWAY switches from the small screen to the big one with a role in "The World's Greatest Athlete," Walt Disney Production's comedy starring Godfrey Cambridge and Jan-Michael Vincent. Conway plays the assistant coach of an American university who helps promote a primitive jungle boy into a world famous athlete. Although Conway has appeared on almost every top TV show, he has only appeared in two previous motion pictures.

MAN FRIDAY, JACKIE COOPER, again paid a visit to Girls Friday of Show Business at their April meeting. Cooper, a recent guest speaker, just relaxed and enjoyed the presentation given by Hal Newtham and Fred Waugh of the newly formed Stunts Unlimited. Hal and Fred showed films of their work in "Something Big," filmed with a special helmet camera which, believe us, brings you right into the action.

PARAMOUNT NEWS
"PLAY IT AGAIN, SAM" had its World Premiere at the Radio City Music Hall Theatre in New York in May. The contemporary comedy starring Woody Allen, recreating the role he played in the Broadway stage

hit, also stars Diane Keaton, Tony Roberts, Jerry Lacy and Susan Anspach (who was so good in "Five Easy Pieces") and co-stars Jennifer Salt, Joy Bang and Viva.

"THE GODFATHER" was chosen by Seventeen Magazine as its Picture of the Month for May. Edwin Miller, entertainment editor of Seventeen, presented an inscribed plaque to Frank Yablans, Paramount president, at informal ceremonies in New York. Among the many honors sure to be heaped upon "The Godfather" before long, this seems a strange one, but then, even Seventeen was bound to grow up.

Years ago, we wondered why no one ever thought to take a movie(s) or a TV series based on the adventures of the best-selling children's Nancy Drew detective books. Well, it took "The Godfather" producer, Al Ruddy himself, to think of it. He will produce a Saturday ayem TV version. This series was always one of our favorites and we look forward to seeing what Ruddy does with his heroine and her two sidekicks, Bess and George.

GEORGE JUSTIN of New York City has been appointed executive production manager for Paramount and will be responsible for control of production costs on all company features. Prior to joining Paramount, he served in various top production assignments on such films as "On the Waterfront," "The Graduate" and "The Owl and the Pussycat" among others. Justin, wife, Valerie, and daughter, Andrea, are now located in California. Justin's offices are in the Paramount building, Beverly Hills.

"LOS DIEZ MANDAMIENTOS" is grande in both English and Spanish in New York. What's that, you say? Oh — "The Ten Commandments" is reaping huge boxoffice rewards in New York in re-release in both the English and Spanish-language versions. Well, over one million Spanish-speaking people in New York can't be wrong.

Paramount has acquired the movie rights to Dennis Smith's "Report From Engine Co. 82," a new best-seller published by the Saturday Review Press. Smith has worked as a fireman in Co. 82 for eight years and his story is a vivid depiction of the fireman's life. Suppose they will be after George C. Scott for this one. Why not? He's certainly one actor who is not type-cast; his roles as con-man, military general, Sherlock Holmes type, doctor and cop will attest.



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MICHEL LEGRAND, who won the Oscar for best original dramatic score for "Summer of '42," could be on his way to another in 1973 if "Lady Sings the Blues" is released this year. Legrand has been signed to compose the score for the Diana Ross starring film in which she plays the late, great, Billie Holiday. This film could do for Diana what "Love Me Or Leave Me" did for Doris Day.

AIPICES

SAMUEL Z. ARKOFF gave 'em hell at the Publicists Guild's annual awards luncheon recently. Talking about the need for publicity in the business, he said "...only in recent years have I come to realize that without publicity, survival itself would have been impossible... no picture has ever been made that is good enough to sell itself." That attitude is probably the greatest factor behind the fabulous success of AIP at the boxoffice. If only the right people paid heed to Arkoff's words. Perhaps they are not all as generous with their Publicity/Advertising budgets as he is. After all, you can't hold a frog jumping contest if nobody knows you are having it - much less, where its being held - and it takes money to tell 'em. But nobody can tell 'em as well as Samuel Z. himself.

REJOICE, PHIBES PHANS. You can't keep a good man down. The good Doctor has risen again from his grave with more nefarious schemes to thwart those who would stand in the way of his newest escapade. We quote liberally here from a colorful brochure we received advising us of the latest adventures of Vincent (Dr. Phibes) Price in his newest terror-comedy role for July release, "Dr. Phibes Rises Again." Price recently interrupted promo activities to accept the first Distinguished Man of the Year Award at Columbia College in Columbia, Missouri. This is the first Man of the Year Award presented by the formerly all-girl college. Now both sexes are admitted, hence the new classification.

BARBARA HERSHEY has asked AIP to refer to her as Barbara Seagull after release of her current drama, "Boxcar Bertha," in June. Barbara believes that the soul of a seagull she worked with in an earlier film has become a part of her and therefore she wants to be known as Barbara Seagull for all purposes: legal, professional and social. Honest, that's what the man said. Hope no one gives me the bird about that.

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first prize in the National Student Film Festival in 1967 while attending USC, John has been making quite a splash in showbiz. His writing credits to date include original screenplay for "The Life and Times of Judge Roy Bean," screenplays for "Evel Knievel" and "Jeremiah Johnson," and now, directorial chores on AIP's "Dillinger," his first directing credit. He also wrote the screenplay.

API will distribute Hall Bartlett's Grand Prize Winner in the Seventh International Moscow Film Festival, "The Sandpit Generals." The dramatic love story was filmed in Bahia, Brazil, and reveals the adventures of pillaging teenagers who have no legal families and are known as "bastards of the world." The kids steal to stay alive. They are "The Sandpit Generals."

Other upcoming films from the AIP stable are "The Deathmaster," starring that sexy ex-Vampire, Robert Quarry (Count Yorga); "Blood From the Mummy's Tomb," and "Pick Up on 101," starring Jack Albertson, Lesley Warren and Martin Sheen.

COLUMBIA NEWS

Another addition to the illustrious cast of Ross Hunter's musical version of "Lost Horizon" is Michael York, hot on the heels of his "Cabaret" fame. York will play Peter Finch's brother. This after nagging Charles Boyer out of a four-year retirement to play the 210-year-old High Lama. What will Hunter surprise us with next?

STANLEY KRAMER is lining up more top talent for his "Oklahoma Crude" for a Sept. start. He has signed double Academy Award nominee Robert Surtees, currently lensing "Lost Horizon," as cinematographer on "Crude." Surtees was nominated for "The Last Picture Show" and "Summer of '42."

ROBERT WEITMAN reports "Shamus" is shooting merrily along in New York and new boxoffice chemistry is being mixed by Cosmo centerfold Burt Reynolds and sexpot Dyan Cannon. Alex Wilson has also joined the cast as Miss Cannon's brother, an ex-All-American football player. Wilson will soon be seen in Mike Frankovich's "Stand Up and Be Counted."

CLIFF ROBERTSON had his own day recently in Reno when the Reno Chamber of Commerce declared a "Cliff Robertson Day" in his honor. Event was marked with a parade to salute the producer-director-writer-star of "J.W. Coop." Robertson, honored

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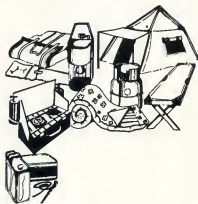
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for his contribution to Western entertainment, attended the gala and served as Grand Marshal of the parade.

"J.W. Coop" and Gianni Hecht Lucari's comedy, "A GIRL IN AUSTRALIA," were both presented recently at the First Iranian International Film Festival in Teheran, Iran. Stars Cliff Robertson of "Coop" and Alberto Sordi and Claudia Cardinale of "A Girl In Australia," attended at the personal invitation of His Imperial Majesty Shahanshah Aryamehr.

"NICHOLAS AND ALEXANDRA" had its invitational French premiere at the Marigny Theatre in Paris in April. Producer Sam Spiegel and star Janet Suzman joined the notables attending the opening and post-premiere party at Maxim's. Proceeds went to the Hemophilia Society.

JACKIE COOPER, director of "Stand Up and Be Counted" and a publicist's dream, acted as judge of the entertainment booths at this year's UCLA "Mardi Gras '72" on April 29. The Mardi Gras, now in its 31st year, last year grossed over \$1,000,000, profits going to Uni-Camp, UCLA's summer camp for underprivileged and diabetic children. Jackie is one of the nicest men in our town.

BARBRA STREISAND returns to Columbia and Rastar Productions for the third time when she stars for producer Ray Stark in "The Way We Were," scheduled for summer production. It will be a totally different kind of role for Barbra and things should certainly be jumping with this super-star on the lot again.

MAURICE SINGER, creative affairs executive with Columbia, tied the knot in New York April 8 with Judy Fishman in a ceremony at the Plaza Hotel. An evening reception followed in the Terrace. Couple honeymooned in Nassau and are now at home in Los Angeles.

Vice President of creative affairs, PETER GUBER, also had some good

news to report. He and the missus welcomed a baby daughter, Elizabeth Jill, on Monday, April 3rd, at Cedars. Elizabeth weighed in at 7 lbs., 9 ozs.

SCREEN GEMS

PRESIDENT JOHN H. MITCHELL announced a new organizational structure for the studio that "will effectively meet the demands of the current and future television marketplace and give creative talent the opportunity to function in as stimulating an atmosphere as possible."

Art Frankel, who has been functioning as VP, Business Affairs, has been appointed to the post of VP in charge of Studio Affairs and will act as chief coordinator and administrator. Henry Colman leaves Paramount TV to assume the post as VP of Current Programs.

A newly established department of program development will be headed by Robert Lovenheim and Joseph Goodson. Lovenheim has been appointed Director of Dramatic and Long Form Program Development and Goodson will serve as Director of Comedy and Short Form Program Development.

JOE ROGOSIN has been set by exec producer William Castle to produce "Ghost Story," a series of one-hour suspense dramas, premiering on NBC this fall. Rogosin began his career as a story analyst at Fox and later became an associate producer at Warners on the "Sunset Strip" series. Castle also announced the signing of Jimmy Sangster and Mark Weingart as story consultants on the new show which will be hosted by Sebastian Cabot. Directors already signed by Rogosin are John Moxey, Leo Penn, David Lowell Rich, Don McDougall, Lee Martinson, Paul Krasny, Darryle Duke, Robert Day and Dan Petri.

EXEC PRODUCER DOUGLAS S. CRAMER has set Arthur Alsberg and Don Nelson as producers and Warren Murray as series story editor of the



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new comedy series, "Bridget Loves Bernie," which premieres on CBS this fall. David Birney and Meredith Baxter star.

Exec producer of "The Partridge Family," BOB CLAVER, has signed a multitude of talent for the comedy series which starts its third season on ABC in the fall. Directors signed are Richard Kinon, Lee Philips, Lou Antonio and E. W. Swackhamer; writers are Dale McRaven, William S. Bickley (also acting as story editor), Susan Harris, Susan Silver, Steve Pritzker, Marty Cohan, Lloyd Turner and Gordon Mitchell, Steve Zacharias and Michael Lesson and Charlotte Brown. Larry Rosen is producer of the Shirley Jones starrer.

Parting thought of the month. It's June. Why not get married and cut down on your income tax next year?

THE FACE IS FAMILIAR

Continued

"Airport." Her television credits include roles in "Ironside," "Beverly Hillsbillies" and "My Three Sons" to name a few.

Last October, Minta was honored on her 82nd birthday at Saratoga, California, at the home of her long-time friends, Mr. and Mrs. Bill Thrush. Over 100 invited guests attended and Minta received literally thousands of cards, telegrams and flowers. Among those were greetings from President Richard Nixon, Mayor Sam Yorty and a host of motion picture and television personalities who knew and remembered this great lady of the Industry. The celebration lasted for five days and was one of the outstanding events of Minta's illustrious career.

Today, at the age of 83, Minta Durfee Arbuckle is still going strong. She is always available for work and looks forward to being called for a role in motion pictures or television. During her spare moments she is constantly busy at work planning her next lecture series, "When Movies Were Fun," a title that aptly sums up her feelings about movies then and now. Her book, "My Clown Cried," an untold story of the tragedy of Roscoe "Fatty" Arbuckle, is to be published soon and there is interest from the Bob Hope Enterprises in the draft of her book as a feature film. ***

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HOLLYWOOD STARS BEDAZZLE BROADWAY

Continued

heart-warming. Backstage after the show I spoke with the peppy Miss Keeler.

"Do you plan to continue your career when you leave the show in the fall?" I asked her.

"I'm going to relax at my home in California," Ruby laughed. "Just play golf and relax..."

Close-up, Ruby Keller is an interesting person, with charm, a sense of humor, and she obviously enjoys her role in "No, No, Nanette."

Patsy Kelly was relaxing before her dressing table and her maid served her coffee. This seemed strange for Patsy has played the maid so often you expect her to be serving the coffee.

"This show has been a lot of fun," she mused, "and I'm enjoying every minute of it. But after all this excitement it's hard to get to sleep some nights."

Patsy recalled, "We had a lot of fun at the Liberty Magazine Gala at the Rainbow Room a few months ago. Alice Faye was honored as the 'Star to Remember,' and Ruby and I were also honored. I remember working with Alice at Fox in 'Wake Up and Live' a few years ago."

"Were you surprised at the huge success of 'Nanette'?"

"Not at all," Patsy enthused, "good entertainment is timeless. The songs are great, the laughs are there — and the audiences loved it all over again when we revived it. As a matter of fact, Nanette was the turnabout show on Broadway. It brought back good entertainment instead of gimmick attractions like nudity on stage."

"Do you enjoy your work?"

"Ever so much," Patsy laughed, "It's important in the tense world we live in to make people laugh and enjoy themselves. Next is 'Irene' — I'm playing Debbie Reynold's mother in that one."

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WANTED - out-of-print fantasy and crime fiction. Send list. A. F. Gernheshausen, 2720 Woodhaven Dr., Hollywood, Calif. 90068, Telephone 467-8091.

WANT OLD TIME COWBOY PIX, pressbooks, advertisements, programs, postcards on old time cowboy Western film stars. Like Hoot Gibson, Tom Tyler, Jack Hoxie, Art Acord, and others. Luis Villaseñor, 1098 Woodlawn Avenue, Chula Vista, Calif. 92011.

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16mm. COLLECTORS! Please send lists of films for trade or sale. Also, let's exchange **WANT LISTS**, maybe we can help each other. MOVIES, Box 671, Scarsdale, N.Y. 10583.

WANTED-any Christopher Lee "Dracula's," original and in color; Duquenois Kid Westerns; Amos 'N Andy TV shows; Superman TV shows or the serials; Lone Ranger feature in color with Clayton Moore. Arthur Thomas, P. O. Box 1459, Nashville, Tenn. 37202

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Wanted - buy or trade, **JEANNE CRAIN** items - pressbooks, newspaper clippings, candids, snapshots, personal items, foreign items needed. Charles Finley, 3239 Ledgewood Drive, Hollywood, Calif. 90028.

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ATTENTION COLLECTORS — I have "old-time" radio shows to trade. I can trade some on reel to reel and cassettes. I only trade with shows in good sound — none of this mediocre junk! Stuart Weiss, 430 Ocean Parkway, Brooklyn, N.Y. 11218.

FOR SALE — Paging collectors of Buddy Rogers, Nancy Carroll, Mary Brian, Alice Whitel Tons of memorabilia just acquired. Lush albums, stills, portraits, clippings. Paul Nemcek, POB 336, Babson Park, FL 33827.

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Best prices paid for any film books or magazines published before 1920 in any language. Guy Cote, 748 Rockland Avenue, Montreal 154, Canada.

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FILMS, RADIO SHOWS, TRANSCRIPTIONS related memorabilia. BUY-SELL-TRADE. Send details and prices. Send \$1.00 for catalog (refundable). Box 724, Dept. HS, Redmond, Wa. 98052.

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